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ABSTRACT

This paper, the last of seven, part of an interdisciplinary project on the context of reading and reading research that explores similarities and dissimilarities in the response to literature in readers from different cultures, supplies the "Folktale project" with readers' statements which can be used for the construction of a cross-cultural questionnaire. The paper explains that subjects were asked to read a story and comment on it in an interview. Ten readers (seven Danes and three Greenlanders) commented on the Danish version of the stories, and 11 readers (eight Americans, one Welshman, one Canadian, and one Australian) read the English version. The paper notes that the results from these interviews will be used for the construction of questionnaires on readers' responses to the three stories. Four notes are included, and two references, an overview of the project, four appendixes, and a list of publications from the project are attached. (MS)

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FOLKTALE:

A CROSS-CULTURAL, INTERDISCIPLINARY STUDY OF THE EXPERIENCE OF LITERATURE

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PAPER
7

Title: A LISTING OF EDITED STATEMENTS MADE BY READERS DURING THE READING OF THREE STORIES IN THE "FOLKTALE-PROJECT"

Author(s): Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen

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A Work from The Research Unit for Experimental Studies in Reader Response.

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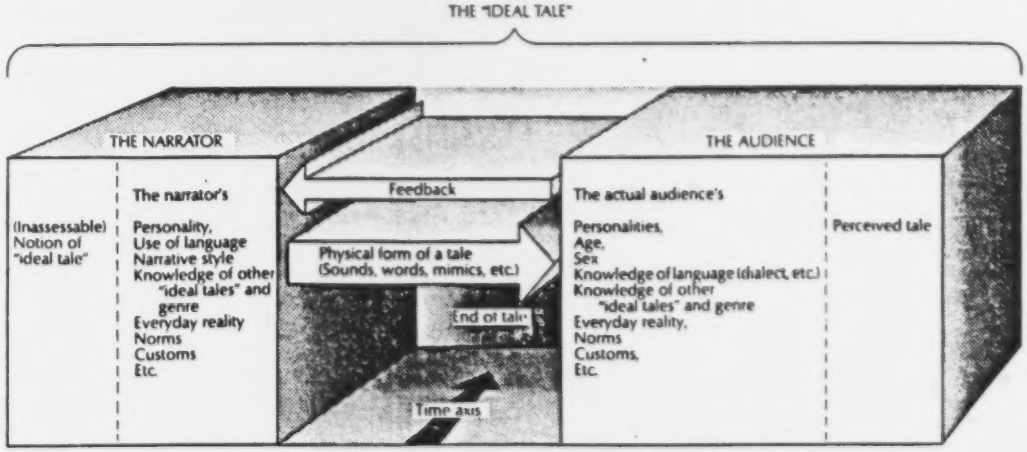

(The figure illustrates the narrative time: the narrative contract between narrator and audience and which is limited in time.)

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FOLKTALE: A CROSS-CULTURAL, INTERDISCIPLINARY STUDY OF THE EXPERIENCE OF LITERATURE

PAPER 7: A LISTING OF EDITED STATEMENTS MADE BY READERS DURING THE READING OF THREE STORIES IN THE 'FOLKTALE-PROJECT'

AUTHORS: Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen.

ABSTRACT

The purpose of the present paper is to supply the "Folktale-project with readers' statements which can be used for the construction of a cross-cultural questionnaire. Accordingly, the present report describes the statements of 21 readers while they were reading the stories in the "Folktale-project", in a summary and edited form.

Ten readers (viz. 7 Danes and 3 Greenlanders) commented on the Danish version of the stories; and eleven readers (namely 8 Americans, 1 Welshman, 1 Canadian, and 1 Australian) read the English version.

All participants read the stories according to an instruction (reprinted) which asked them to react whenever they felt that something special happened. The interviews were conducted by three different persons, and tape-recorded for control.

Together with information obtained by the essay-studies described in subsequent papers, the responses listed here are to be used for the construction of questionnaires on readers' responses to the three stories (from Denmark, Greenland, and Turkey, respectively).

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TABLE OF CONTENTS

ABSTRACT....2
ACKNOWLEDGEMENT....5
I.0 BACKGROUND....6
II.0 THE SET-UP OF THE INTROSPECTION STUDY....7
II.1 THE INTERVIEWERS....7
II.2 THE READERS....7
II.2.1 The Individual Readers: a List....8
II.2.2 The Readers of the Danish Texts....8
II.2.2.1 The Danes (1-7)....8
II.2.2.2 The Greenlanders....9
II.2.2.3 The Readers of the English Text....9
II.3 The Interviews....9
III.0 The Reference to the Texts....10
IV.0 THE STATEMENTS ON THE STORIES....14
IV.1 PER SMED'S WHIP....15
IV.1.1 Comments during the Reading of Per Smed's Whip....15
Page 1 - PER SMED....15
Page 2 - PER SMED....16
Page 3 - PER SMED....16
Page 4 - PER SMED....17
Page 5-6 - PER SMED....18
Page 5 - PER SMED....18
Page 6 - PER SMED....18
Page 7 - PER SMED....19
IV.1.2 ANSWERS TO QUESTIONS AFTER READING PER SMED'S WHIP....19
IV.1.2.1 Did You Like the Story?....19
IV.1.2.2 Did you Find Anything Strange in the Story?....20
IV.1.2.3 What Did You Think of The Characters?....20
IV.1.2.4 Do You Think Any of the Things Are Symbolic?....21
IV.1.2.5 What Is the Deeper Meaning?....21
IV.1.2.6 Do You Think the Story Has a Moral?....22
IV.1.2.7 Miscellaneous Comments on Per Smed's Whip....22
IV.2 THE BARKING ONES....23
IV.2.1 Comments During the Reading....23
Page 1 - THE BARKING ONES....23
Page 2 - THE BARKING ONES....24
Page 3 - THE BARKING ONES....25
IV.2.2 ANSWERS TO QUESTIONS AFTER READING THE BARKING ONES....26
IV.2.2.1 Did You Like the Story?....26
IV.2.2.2 Did you Find Anything Strange in the Story?....26
IV.2.2.3 What Did You Think of the Characters?....27
IV.2.2.4 Do You Think Are Any of the things are Symbolic?....28
IV.2.2.5 What is the Deeper Meaning?....29
IV.2.2.6 Do You Think the Story Has a Moral?....29
IV.2.2.7 Miscellaneous Comments on The Barking Ones....29
IV.3 THE GOLDEN APPLE....30
IV.3.1 Comments During the Reading....30
Page 1 - THE GOLDEN APPLE....30
Page 2 - THE GOLDEN APPLE....31
Page 3 - THE GOLDEN APPLE....31
Page 4 - THE GOLDEN APPLE....33
Page 5 - THE GOLDEN APPLE....34
Page 6 - THE GOLDEN APPLE....34

Page 7 - THE GOLDEN APPLE.....35
Page 8 - THE GOLDEN APPLE.....36
Page 9 - THE GOLDEN APPLE.....37
IV.3.2 ANSWERS TO QUESTIONS AFTER THE READING OF THE GOLDEN38 APPLE.....38
IV.3.2.1 Did You Like the Story?.....38
IV.3.2.2 Did You Find Anything Strange in the story?.....38
IV.3.2.3 What Do You Think of the Characters?.....38
IV.3.2.4 Do You Think Any of the Things are Symbolic.....39
IV.3.4.5 What is the Deeper Meaning?.....40
IV.3.2.6 Do You Think the Story Has a Moral?.....40
IV.3.2.7 Miscellaneous Comments on The Golden Apple.....41
IV.4 QUESTIONS ASKED AT THE END OF THE INTERVIEW.....41
IV.4.1 Are There Any of the Stories You Think You Know?.....41
IV.4.2 Which Story Do You Favour?.....42
IV.4.3 Do Any Stories Seem Alien or Foreign?.....43
IV.4.4 Do The Stories Have Things in Common?.....43
IV.4.5 Was There Any of the Stories You Favoured/Enjoyed in Particular.....44
IV.4.6 Was There Any Stories You Did Not Like?.....44
IV.4.7 Miscellaneous Comments on the Three Stories at the End of the Interviews (By questions 7 and 8).....45
V. CONCLUDING REMARKS.....46
VI. NOTES.....47
VII. WORKS CITED.....48
PUBLICATIONS FROM THE "FOLKTALE-PROJECT".....60

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Cay Dollerup
Iven Reventlow
Carsten Rosenberg Hansen

The present paper - Paper 7 from the "Folktale-project" - lists statements made by 21 readers (10 readers of Danish, and 11 speakers of English). These readers reported while they were reading the three stories in the study, namely the Danish Per Smed's Whip, the Greenlandic The Barking Ones, and the Turkish The Golden Apple.

Together with written protocols from other readers in Greenland Great Britain, India and Nigeria, the reader responses presented here will be used for the construction of a questionnaire on the responses of each story. The present paper thus discusses the qualitative data collection which leads up to the subsequent quantitative data collection. It ensures us of adequate coverage of aspects pertinent to readers responses, and it also ensures us of phrasing questions which are understood in the same fashion by readers and ourselves (cf. Paper 1:10, 21).

I.0 BACKGROUND

The 'Folktale-project' is to explore similarities and dissimilarities in the response to literature in readers from different cultures. In order to obtain the best coverage of multicultural responses, the project uses stories deriving from three different nations and cultures for this purpose (viz. Denmark/-Scandinavian; Thule Eskimo/Inuit; Turkey/Islamic) (Cf. Paper 2). In Paper 4, it was described how the stories in question were established in the "same" version in Danish and in English, the two working languages of the project.

In the main part of the project we shall use questionnaires in order to obtain comparable information cross-culturally in a practicable way (Paper 1:21).

One questionnaire will concern the readers' backgrounds (Cf. Paper 5). Another three questionnaires will chart and probe the readers' experiences of each of the three tales (cf. Paper 1:12-16). In order to be sure that these questionnaires are in keeping with authentic reader experiences, the phrasing of the questions is based on actual responses by readers. These responses are partly oral and made during the reading, and partly written after the reading. The latter type of response will be dealt with in later papers, whereas we are here concerned with the information proffered by volunteer readers during the actual reading.

II.0 THE SET-UP OF THE INTROSPECTION STUDY

Ever since 1968 we have had frequent recourse to introspection studies, i.e. reports during the reading, in our investigations (cf. A Survey). The procedure has been described in a number of papers, including some in English (e.g. Dollerup 1970). In the part of "Folktale" under review we were interested then, in the readers' experiences during the reading in general terms; in finding major deviations introduced in the process of linguistic transfer;[1] and, specifically, in finding passages in the stories which seemed particularly pertinent for the experience and which might illuminate aspects of the reading experience.

II.1 THE INTERVIEWERS

The interviews took place from April 1985 to August 1986. Two interviews were undertaken by Cay Dollerup, eleven by Christopher Tinson, and eight by Birte Kristensen. The training was undertaken by Cay Dollerup, who was then present at the first interviews by CT and BK. All interviews were taped and checked against the interviewer's protocol.

II.2 THE READERS

The readers were volunteers. They were contacted informally by means of lists, posted in various places, or by being contacted at the university (this went for most Danes); in the Greenlandic Club in Copenhagen (all Greenlanders); or in the DIS-lounge (this went for most American participants).[2]

Potential readers were told that the study was anonymous, that it might last up to three hours; and that they were only to report on their experience of some stories.

It will be noted that our procedure for getting in touch with readers almost automatically meant that they had a fairly good educational background (e.g. college, or "studentereksamen"/ "Lycee"/"Abitur"). The only exception was one of the Greenlandic

readers.

This was not accidental: in previous studies (cf. A Survey: Tension/Ram 1 etc.) we have found that educated readers are good at expressing their experiences and thus yield much information. In addition, they are normally taught to be critical of authority which means that their views also represent a wide coverage of aspects of the experiences of a specific story.

The main purpose of the introspection study being to supply us with pointers only, we decided to have only c. 10 readers of the three stories in each language.[3] For the same reason we did not strive to have equal numbers of women and men in these studies. These decisions were made because the information from these introspection studies is supplemented with information from the essay-studies with more participants from various cultures. (The "essay study" will be discussed in future papers).

II.2.1 The Individual Readers: a List

The Danish text was read by the Danish readers (Dk; numbered 1-7) and the Greenlandic readers (Gr; numbered 8-10). The English texts were read by the readers numbered 101-111. The abbreviations for nationality are: Americans (US), Canadian (Cdn), and Australian (AUS). In addition, the reader's sex is indicated by 'F' for "Female" and 'M' for "Male".

The following list of participants will make it possible to identify the readers who have expressed themselves along the lines of each statement given in the present paper.

II.2.2 The Danish Texts. Readers of the Danish Texts.

II.2.2.1 The Danes (1-7)

1M Dk: 29 years. A student of psychology.
2F Dk: 20 years. A student of English.
3F Dk: 22 years. A student of English.
4F Dk: 23 years. A student of English.
5F Dk: 25 years. A student of English.
6F Dk: 56 years. A secretary.
7F Dk: 29 years. A student of economics.

II.2.2.2 The Greenlanders

8M Gr: 30 years. A student of eskimology.
9F Gr: 24 years. A student of biology.
10M Gr: 22 years. Unemployed.

II.2.1.3 The Readers of the English Text

101M Welshman: 29 years. Univ. of London, no degree.
102F US : 21 years. An English major.
103F Cdn : 21 years. A major in comparative sciences.
104F US : 21 years. A chemistry major.
105M US : 22 years. A history major.
106M US : 23 years. A student of business administration.
107M US : 22 years. A student of political science
108F US : 21 years. An English major.
109M US : 20 years. A student of political science and history.
110M US : 20 years. A psychology major.
111M Aus : An EDP-consultant.

All told, then, 9 males and 12 females participated in the study. As mentioned, the statements from the readers will be supplemented with information from written protocols, and the accidental female bias' in the Danish group therefore poses no insurmountable problem for us.

II.3 The Interviews

Before each interview, there was some chit-chat to make our readers feel at ease: they were offered coffe or soft drinks, and the taperecorder was in plain view when they were informed that the interview would be taped for control of the interviewer's written notes.[4] During this preparatory talk, the questionnaire on the reader's nationality, sex, age, and educational background was filled in by the interviewer (Appendix A).

When readers were ready or even suggested that we should begin, the instruction was read out to them. (Appendix B). This instruction stressed that the readers should stop at places they found striking. The readers themselves would then stop at passages or words which they felt deserved some special attention. They would quote the line and the words in question and comment

whatever they felt like. In those few cases where readers had not stopped on two consecutive pages, the interviewer would usually interrupt the readers when they turned the second page, and inquire if there had been something worthing of note.

Every time readers had finished one story, they were asked a seven questions on the story (Appendix C).

When the readers had finished reading all the stories we posed supplementary questions. Thus readers were explicitly asked to compare the stories, e.g. in terms of their own preferences, in terms of foreign/familiar features and the like.

The present paper discusses and lists the statements made by readers during the reading, and their answers to the questions posed after the reading.

III.0 The Reference to the Texts

The present paper refers to the page divisions and lines in the full texts printed in Paper 6.

In our work with the present paper, we have identified the passages and words cited by our readers. On the below three pages we give a sample, viz., the first three pages of Per Smed's Whip, in both Danish and English. We have underlined the words and passages to which readers (who are identified by numbers and sex) referred in their statements on the stories. Primitive as they are, the underlinings illustrate that some passages are more important to the readers' experience of the texts than others.

Most of the present paper is however taken up with a highly edited listing of the statements which readers made at the passages which the readers themselves referred to when they reported on their experiences.

Per Smed's Whip

There was an old man called Per Smed. He was a widower. Then he married again and he got himself a very beautiful young wife.

He lived close by a great manor; and the steward of this manor had come to have lustful designs on Per Smed's wife - and she for her part had nothing against it. So the steward and Per Smed's wife discussed together how they might best get rid of Per Smed. The steward said that as long as she promised not to tell, he would take care of the matter. "All right, but you mustn't kill him," she said, for she thought that would be a shame. "No, I won't do that. I'll get rid of him in a decent way. When he comes home, you tell him that the squire has given orders that he is to see to it that the manor court-yard is all paved with little stones before twenty four hours have passed, otherwise he is to forfeit his life. But if he can get it done, he will be given three hundred pieces of silver." "Good, I'll take care of that, then."

When Per Smed came home, the wife gave him the message as the steward had asked her to. "No," Per said "I've never learnt how to pave, and I've never tried it." So he chose to run away. He put some money in his pocket and fled. His wife was pleased, because she thought that now he had run away they wouldn't have to bother about getting rid of him.

In full flight Per came to a forest and there he met an old woman who asked him where he was going. He answered that he was running away because he had been ordered to pave the squire's court-yard before twenty four hours had passed; and

PER SMEDS PISK

Der var en gammel mand, som hed Per Smed. Han var enkemand. Så blev han gift igen og fik sig en meget dejlig, ung kone.

Han boede tæt ved en stor herregård; og forvalteren på denne herregård havde fået sådan en lyst til at komme i lag med Per Smeds kone, og det havde hun heller ikke noget imod. Forvalteren og Per Smeds kone snakkede så om, hvordan de bedst kunne få Per Smed af vejen. Forvalteren sagde, at hvis bare hun ikke ville røbe det, skulle han nok få ordnet den sag. "Ja, men du må altså ikke slå ham ihjel," sagde hun, for det syntes hun alligevel var en skam. "Nej, det vil jeg heller ikke. Jeg skal nok få ham af vejen på en pæn måde. Når han kommer hjem, skal du sige til ham, at der er kommet ordre fra herremanden, om at han skal sørge for, at herregårdens gårdsplads er brolagt med små sten inden der er gået fireogtyve timer - hvis ikke, skal han af med livet. Men kan han få det gjort, skal han få trehundrede daler for det." "Ja, det skal jeg da nok."

Da Per Smed kom hjem, gav konen ham den besked, forvalteren havde bedt hende om. "Nej," sagde Per, "jeg har aldrig lært at brolægge, og jeg har aldrig prøvet det." Så han ville hellere rende sin vej. Han tog nogle penge på lommen og stak af. Det var konen jo glad for, for hun mente, at når han var rendt væk, fik de ikke nogen ulejlighed med at få ham af vejen.

På sin flugt kom Per ind i en skov, hvor han mødte en gammel kone, som spurgte ham om, hvor han ville hen. Han svarede, at han var stukket af, fordi han havde fået ordre på at brolægge herremandens gård, inden der var gået fireogtyve timer; og

if he failed, he was to forfeit his life, and he didn't want to die. She said: "Don't let that worry you. If you give me three marks, you can just go to the manor tomorrow morning, and you'll find the court-yard paved."

Well, of course Per agreed - and no wonder! He turned in his tracks and went home. In the morning when Per Smed went to the manor, the court-yard was gleaming as though it had been paved all over with silver coins. Per rushed over and knocked at the door - he wanted his three hundred pieces of silver!

Then the steward thought: "How the devil did he manage it?" And he began to be afraid that Per Smed could do things by magic.

"But I'll give him a task he will never be able to do," thought the steward.

Now all around the manor-house there lay a great boggy marsh, so the steward told Per's wife to tell him that he had been ordered to plant the marsh with trees so that before twenty four hours had passed, there would be a wood where the marsh had been - otherwise he was to forfeit his life; but if he could do it, he would be given six hundred pieces of silver.

When Per Smed came home to his wife, she gave him the message. "No" Per said, "I can't do that. I've never in my life learnt how to plant trees, and I've never tried it."

"Well, you'll forfeit your life, then," she said. Per decided that in that case he would run away. So he fled into the forest once more.

In the forest he met the old woman again, and she asked him where he was off to this time? He said he was running away

hvis han ikke fik gjort det, skulle han af med livet, og det ville han jo nødig miste. Så sagde hun: "Nej, det er der ingen fare for. Hvis du giver mig tre mark, kan du bare gå hen til herregården imorgen tidlig, så skal gården nok være brolagt."

Det var ikke underligt, han ville det. Så Per vendte om og gik hjem. Om morgenen, da Per Smed kom til herregården, var gårdspladsen så blank, som var den brolagt med lutter sølvmønter. Per for hen og bankede på - han ville have sine trehundrede daler!

Så tænkte forvalteren: "Hvordan pokker kunne han gøre det." Og han begyndte at blive bange for, at Per Smed kunne hekse.

"Men jeg skal nok sætte ham til noget, han ikke kan gøre," tænkte forvalteren.

Der var et frygteligt sumpet morads rundt omkring gården, så forvalteren sagde til Pers kone, at hun skulle fortælle Per, at han havde fået ordre til at beplante moradset, sådan at der var en hel skov i stedet - inden der var gået fireogtyve timer, ellers skulle han af med livet; men kunne han gøre det, skulle han få sekshundrede daler.

Da Per Smed kom hjem til konen, sagde hun det til ham. "Nej," sagde Per, "det kan jeg ikke. Jeg har aldrig i mine dage lært at plante, og jeg har aldrig prøvet det." "Ja, så skal du jo af med livet," sagde hun. Per besluttede, at så ville han løbe sin vej. Så han rendte ud til skoven igen.

I skoven traf han igen den gamle kone, og hun sprugte ham, hvor han nu ville hen? Han sagde, han ville rende væk, for nu

because now he had been ordered to turn the marshland around the manor into a wood before the next day dawned; and if he failed, he was to die. But it was an impossible task - he couldn't do it. She said: "If you give me three marks, you can go home again, and tomorrow morning you can go to the manor. But take care not to lose your way, because there will be a thick icy mist, and you will have to pass through many trees on the way from your house to the manor-house."

So Per Smed went back home to his wife. She was none too pleased to see him, but she didn't show it. He couldn't help wondering the whole time what was going to happen about the trees. The next morning he rose early, for if there were no trees in the marsh, he intended to run away again so as not to lose his life. But when he went outside, his house was completely surrounded by trees, and all the land between, right up to and all around the manor house where the marsh had been before, was now thick with trees. He set off at once for the manor; he had to take great care not to lose his way, for there was such a heavy mist. He knocked at the door to wake up the steward: he wanted him to inspect the work and pay him his money.

Now the steward no longer believed he would be able to get rid of Per in a decent way. But still he went on racking his brains, and one day he went to Per's wife and said they would give it another try, anyway. When Per came home she was to tell him that he had been ordered to make a pertegoy which would amuse everyone who saw it. So Per's wife told him he was to make a pertegoy before twenty four hours had passed, and if he failed, he was to forfeit his life. But if he succeeded, he would be given 900 pieces of

skulle han beplante det morads, der var rundt omkring herregården med skov inden næste morgen tidlig; og gjorde han det ikke, skulle han af med livet. Men det var helt umuligt - det kunne han ikke. Hun sagde: "Hvis du giver mig tre mark, kan du gå hjem, og imorgen tidlig kan du gå hen til herregården. Men pas på, du ikke går vild, for der vil være sådan en tyk rimtåge, og der vil jo blive mange træer at gå imellem fra dit hus og hen til herregården.

Per Smed gik så hjem igen til konen. Hun blev ikke særlig glad for at se ham, men hun lod sig ikke mærke med noget. Han gik og var ikke så lidt spændt på at se, hvad det ville blive til med træerne. Om morgenen var han tidligt oppe, for hvis de ikke var kommet, ville han jo stikke af igen for ikke at miste livet. Men da han kom ud, var hans hus helt omgivet af træer, og hele stykket til herregården og rundt om den, hvor sumpen havde været, var også tæt beplantet med træer. Han tog straks af sted til herregården; han måtte være meget påpasselig for ikke at gå vild, sådan en tåge var der. Og han bankede forvalteren op: han skulle komme at bese arbejdet og betale ham pengene.

Nu troede forvalteren ikke længere, at der var nogen mulighed for at få Per af vejen på en pæn måde. Men han gik alligevel og spekulerede, og en dag kom han hen til Pers kone og sagde, at de trods alt skulle prøve endnu engang: når Per kom hjem skulle hun bilde ham ind, at der var kommet befaling om, at han skulle lave en pertegøj og det skulle være en, folk ville more sig over, når de så den. Så Pers kone sagde til ham, at han skulle lave en pærtegøj inden fireogtyve timer, og hvis han ikke lavede den, skulle han miste livet. Men han ville få nihundrede daler, hvis han kunne lave

It must be stressed that the underlinings are no analyses of the reader's speeches: their comments ranged from exclamations to paraphrases and evaluations. Yet the pages illustrate that the texts guide the experience with readers; it is telling that virtually all readers stop on page 3,1. 27/25 when the pertegoy is first mentioned.

IV.0 THE STATEMENTS ON THE STORIES

The statements made by individual readers are listed on the following pages. A few notes on the editing procedure are, therefore in place:

- all statements have been edited, which usually means that readers have expressed themselves at more length than that of the quote. The editing permits us to lump together readers who used different phrasings.
- no statement by any reader is presented in the context of the individual reader's experience of the text. I.e. when readers commented on the tales, they often referred to things they had already said or reported, or things they had anticipated. In a crude listing like the present one, we cannot do justice to the individuality of the reading experience.
- A few statements may be listed inconsistently, because the listing principle is the contents of the readers' statements. This is the case in some answers to the questions after the reading: here one reader may, for instance, be listed as liking a story; yet, if he or she has mentioned that some feature or theme was absurd, this is counted on the negative side (and listed under "No").
- In most cases, paraphrases have been disregarded.
- As far as the questions after the reading are concerned, it is eminently obvious that readers were not equally prepared to answer them: the questions are not, in themselves, some which readers ask themselves after reading a story. On the other hand, we consider the answers illuminating.

Lastly we wish to emphasise that the main objective in the listing and in the editing is to provide ourselves (and

others) with an overview of answers which would otherwise be even more muddled and opaque.

In the following listing, we start with the comments during the reading and them with the comments after the reading of each story. They are dealt with in the same order as in Paper 6, i.e. Per Smed's Whip, The Barking Ones, and The Golden Apple.

IV.1 PER SMED'S WHIP

IV.1.1 Comments during the Reading of Per Smed Whip

Text (edited)

Statement (edited and summarised)

Page 1 - PER SMED

"Per Smed"
- Danish name/occupation, 2F Dk, 103F Cnd.
- Scandinavian name, 108F US.
- A strange name, 110M US.
- Association to slang term for sexual juices, 102F US.

"There was"
- Fairytale style, 1M Dk, 101M Welsh, 108F US.
- A fairytale for children, 9F Dk.
- An old man and a young wife. I guess what happens, 105M US; 107F US.
- It offends me that an old man marries a young wife, 110M US.

"manor + steward + designs"
- A young wife is seductive, 2F Dk.
- These things make for an anticipation, 4F Dk.
- This is Denmark in the old days, 5F Dk; 10M Dk.
- This is a period with manors and squires, 110M US.
- The story starts with immoral ideas, 106M US.
- Silly wife-and-lover plot, 103F Cdn.

"get rid of him"
- It is a poor reason for killing him, 8M Gr.
- So you do not kill him. A humorous story, 102F US.

"paving the courtyard" (the first task)
- Usual fairytale, 3F Dk.
- Odd thing to do, 3F Dk.
- It is a test as in other stories, 6F Dk.
- This is a tale for grown-ups, 9F Gr.

"300 pieces of silver"
- Presumably a lot of money, 105M US.

- He was wealthy - hence the young wife, 109M US.

Per runs away
- Surprising that he runs away, 1M Dk; 3F Dk; 5F Dk; 101M Welsh.
- He'll return, 1M Dk.
- He's a coward, 2F Dk.
- Perhaps a good solution, 5F Dk.
- The steward foresaw/knew that, 6F Dk; 107F US.

Old woman
- A traditional character in tales, 1M Dk, 6F Dk.
- A helper, 107F US.
- A reference to age, 110M US.

Page 2 - PER SMED

"three marks"
- The figure of three is odd, 2F Dk.
- Marks are strange, 4F Dk.
- The story seems to be German, 103F Cnd; 109M US; 111M Aus.
- The coins are German, the names Danish, 104F US.
- So marks were used in Denmark, 105M US.
- The payment of only three marks is low, 105M US; 107M US.

"Per agreed"
- Per seems to be naive, 110M US.
- Surprising he believes her, but that happened at the time, 109M US.

"Silver coins"
- Per is greedy, 108F US.

To plant the boggy marsh
- Unknown phenomenon, 4F Dk.
- Association to "bogey", 102F US.
- The poor man must pass tests, 5F Dk.
- Although he has only married a young wife, 5F Dk.
- This is the second of three tasks, 1M Dk; 2F Dk; 6F Dk.
- There are tasks in folktales, 108F US.
- This task cannot be done, 107F US.

Per gets the task and runs away:
- This is a modern fairytale with adultery, 7F Dk.
- It does not matter about learning if you are to die, 102F US.
- Per is a weak character, 108F US.
- The action is repeated, 2F Dk; 4F Dk; 105M US; 111M Aus.
- The payment gets higher and the tasks more difficult, 8M Gr.

Page 3 - PER SMED

Three marks
- What are three marks, 102F US.
- Three marks are a bargain, 105M US; 107F US.

Thick icy mist
- It is in Denmark, 108F US.
- He must be cautious, 5F Dk.
- It is getting more dangerous, 1M Dk; 2F Dk.
- This may imply losing his way allegorically, 109M US.
- The mist is a foreboding, 103 Cdn; 111M Aus.
- It may imply that things are rotten at the manor, 109M US.
- It is only a dramatic touch, 107F US.

"Pertegoy"
Nearly all readers react.
- The steward is persistent, 107F US; 108F US; 110M US.
- This is the third (impossible) task, 1M Dk; 5F Dk; 6F Dk; 8M Gr.
- I do not know what it is: 1M Dk; 3F Dk; 2F Dk; 5F Dk; 6F Dk; 9F Dk; 10M Dk; 102F US; 103 Cdn; 104F US; 105 US; 106M US; 107F US; 108F US; 109M US; 110M US; 111M Aus.
- Something new, 4F Dk.

Page 4 - PER SMED

Per had not seen a pertegoy
- Per has the same problem as we have, he has not heard of a pertegoy, 1M Dk; 2F Dk; 6F Dk; 9F Dk; 103F Cdn; 104F US; 107F US; 108F US; 111M US.

Per runs away
- Interesting that he is afraid, 1M Dk.
- He does not stand up to the challenge, 104F US.
- He runs away, 104F US; 105M US; 108F US.

The old woman tells Per why he gets the tasks
- She explains the matter to him, 1M Dk; 5F Dk; 108F US.
- He did not know why he got the tasks, 2F Dk.
- Why didn't she tell him the first time, 102F US.
- She must be a witch since she knows eveything, 105M US; 107F US; 5F Dk.
- She can cast spells, 102F US.

She gives him a whip
- This is the title, 1M Dk; 103F US.
- Wishes are fulfilled (associatious to other folktales), 9F Dk.

Description of (and injunction about) Per's return (11. 14/15: "Hold on"
- I don't understand this, 101M Eng; 104F US.
- Hold on twice - because he does not know what a pertegoy is, 102F US; 105M US.
- She stresses her injunctions, 103F US.

In bed (mentioned 2 places in the text)
- The wife tries to make him do something else than the old woman asked him to, 2K.
- How can he see that she uses the pot, 102F US.

- The wife asks Per to go to bed, but the steward is there, 103F Cdn.
- This is funny, 106M US.
- Fascinating with three in bed, 107F US.
- The story is risque, 107F US.
- This is a modern tale, 108F US.
- A fairytale for childen. But the theme is not for children, 109M US.
- You cannot hide in a bed, 111M Aus.

Page 5-6 - PER SMED

The action moves swiftly in the readers' reports. Some may be summarised as follows:

- Laughter or comments to the effect that this is funny/ comical, 1M Dk; 2F Dk; 8M Gr; 102F US; 103F Cdn; 105M US; 107 US; 108F US; 110M US.
- Comments indicating that the scene may be visualised e.g. it is picturesque, 1M Dk; 5 Dk; 102F US; 103F Cdn; 109M US.
- It refers to sex, 1M Dk; 102F US; 108F US; 110M US.
- This is not a typical fairytale/not a fairytale for children, 103F Cdn; 107F US; 109M US.
- This is a typical fairytale, 6F Dk.
- We recognise elements, e.g. hanging together from other fairytales, 1M Dk.
- We gradually come to realise that this is a pertegoy, 1M Dk; 105M US; 6F Dk; 111M Aus; 2F Dk; 108F US; 107F US.

Same paraphrases of the action are left out on these pages. Apart from the above, there are fairly few comments:

Page 5 - PER SMED

The maid
- Why is she naked? 4F Dk; 102F US; 107M US; 108F US.
- It's strange/arrogant that a maid strikes her mistress, 7F Dk; 109M US.

The steward (in the bed)
- Strange that Per did not see him, 103 Cdn.
- He gets out of bed, 102F US; 108F US.
- Why hasn't he been mentioned, 109M US.
- The bed must have been large, 111M Aus.

Per gives them a sound thrashing:
- He gets his revenge, 2F Dk; 5F Dk.
- Not nice to beat them when they cannot hit back, 103F Cdn.
- Per is not weak after all, 108F US.
- The whip is also used for punishment, 107F US.
- What has the maid done, 109M US.

The girl thrusts the grass between her legs
Noted: 102F US; 103F Cdn; 105M US; 107F US; 108F US; 109M US.

Page 6 - PER SMED

The cow and the bull
Noted: 4F Dk; 5F Dk; 103F Cdn; 104F US; 105M US; 106M US; 107F US; 108F US; 109M US; 110M US.

The squire and his wife
- Per is humiliating only important people, and may get in trouble, 2F Dk; 108F US.
- The narrator/Per makes fun at everything, 1M Dk; 5F Dk.
- Noted as sex, visualistion etc., 1M Dk; 6F Dk; 107F US; 108F US.

Page 7 - PER SMED

Money
- He is smart to exploit the situation and double up, 105M US
- Per is greedy, 108F US.

The ending
- A happy ending, 5F Dk, of sorts, 106M US.
- A realistic ending, 1M Dk.
- An unrealistic/odd ending, 10M Gr.
- A very old story, 4F Dk; 102F US; 103F Cdn; 109M US.
- It was between Per and the steward only, 2F Dk.
- Justice wins in the end, 6F Dk.
- She all of a sudden takes an interest in Per, 7F Dk.
- Long and complicated story, 9F Gr.
- Per is extremely easy-going, 105M US.
- I guess she liked him, 107F US.
- She must have liked his money, 111M Aus.

IV.1.2 ANSWERS TO QUESTIONS AFTER READING PER SMED'S WHIP

IV.1.2.1 Did you like the Story?

No:
- I did not like the ending, 103F Cdn.

Yes:
- 1M Dk; 2F Dk; 3F Dk; 5F Dk; 8M Gr; 9F Gr; 10M Gr; 101M Welsh; 102F US; 103F Cdn; 104F US; 105M US; 107F US; 109M US; 110M US.
- It was amusing, 1M Dk; 3F Dk; 5F Dk; 9F Gr; 102F US; 103F Cdn; 104F US; 110M US.
- There is a clear moral in it, 1M Dk.
- A magnificent tale with all the right elements, 2F Dk.
- It's a tale I know, but in a less overtly sexual version, 3F Dk.
- Justice wins in the end, 8M Gr.
- It was cute, 10M Gr; 109M US.
- It was easy to follow, 101M Eng.
- But not really for children, 105M US.
- The sticking together/the pertegoy, 106M US; 107F US.
- Plenty of action, 107F US.

Miscellaneous:

- The repetions were exasperating, 4F Dk.
- I do not really dislike it. It was a simple story, 6F Dk; 111M Aus.
- It's fun for children, but not innovative, 7F Dk.
- Not much, but it was all right, 106M US.
- It was all right, 108F US.

IV.1.2.2 Did you Find Anything Strange in the Story?

No:
- 1M Dk; 2F Dk; 5F Dk; 6F Dk; 9F Gr; 102F US; 104F US; 105M US; 107F US; 108M US; 110M US; 111M Aus.

Not really:
- Not when it's considered a fairytale, 3F Dk; 111M Aus.

Yes:
- 4F Dk; 7F Dk; 8M Gr; 9M Gr; 101M Welsh; 103F Cdn; 106M US; 109M US.
- The names, 110M US.
- Some unfamiliar words, 4F Dk.
- The themes, 4F Dk.
- The theme of adultery, 7F Dk.
- The jobs he had to do, 8M Gr.
- The pertegoy, 8M Gr; 106M US; 110M US.
- The nudity, 102F US, and all the sexual allusions, 109M US.
- That he believed the old woman right away, 106M US.
- The old woman's powers, 107F US.
- That the hero was afraid, 108F US.

Comments that some ideas are inacceptable in tales for children:
- 7F Dk; 102F US; 103F Cdn; 104F US.

IV.1.2.3 What Did You Think of The Characters?

The Characters:
- Are funny, 2F Dk; 103F Cdn.
- Are quite good, 107F US.
- Usual for this type of story, 111M Aus.
- Not fully developed, 4F Dk; 7F Dk; 102F US; 110M US.
- They are just prerequististes for the story, 6F Dk; 9F Gr; 103F Cdn.
- They are given life by adjectives and the plot, 1M Dk.
- I don't like them, 3F Dk.

Individuals:

Per
- I like him/identify with him, 2F Dk; 10M Gr.
- I don't like him, 101M Welsh.
- Starts out dumb/foolish gets clever, 105M US, 110M US.
- Is naive, dumb, foolish, 8M Gr; 109M US.
- Is weak, 3F Dk; 104F Dk.

- Leaves things to fate, 5F Dk.

The wife
- She seems to like Per, 110M US; 108F US.
- Bows to the wind, 4F Dk.
- "hun er en være en" = She is a bastard, 5F Dk; 10M Gr.
- She is the villain, 8M Gr.

The steward
- Lecherous, 110M US.
- The villian, 8M Gr, 10M Gr.
- Very smart guy, to come up with the tasks, 108F US.

The squire/the maid/the squire's wife are streotypes, 108F US.

IV.1.2.4 Do You Think Any of the Things Are Symbolic?

No:
- 5F Dk; 6F Dk; 10M Gr; 101M Welsh; 103F US; 104F US; 106M US.

Yes:

Elements:
- The figures of three, 3F Dk.
- Three women, 3F Dk.
- Trebling three rewards, 3F Dk.
- The whip, 4F Dk; 105M US; 107F US.
- Ownership (of wife), 108F US.
- The whip as power, 108F US.
- The chamberpot (of badness), 6F Dk; 109M US.
- The marsh, 109M US.
- The grass and the maid, 6F Dk; 102F US; 107F US; 108F US.
- The mist, 110M US.
- It connects with the steward and the wife, 1M Dk; 110M US.
- The old woman - as Per's inner faith, 109M US.
- The bull and the cow, 4F Dk.

"Ideas"
- Do not covet your neighbour's wife, 8M Gr.
- Sexual in some way, 1M Dk; 6F Dk; 107F US; 108F US.
- Lust, 4F Dk.
- A social conflict/meant for the lower classes, 2F Dk.
- Meant for another society/old-fashioned, 1M Dk; 9F Gr.
- Keep away from people who are married, 9F Gr.
- A humiliation of the high and mighty, 6F Dk.

IV.1.2.5 What Is the Deeper Meaning?

The question has been answered previously, 6F Dk.

No:
- 5F Dk; 8M Gr; 9F Gr; 101M Welsh; 104F US; 105M US; 109M US.
- No, only amusing/entertaining, 107F US.

Yes:
- Goodness will triumph, 103F Cdn.
- Honesty wins out, 1M Dk.
- Keep away from thy neighbour's wife, 3F Dk.
- The plotter loses everything, 102F Dk; 111M Aus
- Misbehaviour is punished, 7F Dk.
- Social climbing, 1M Dk.
- Social repression is given vent, 2F Dk.
- Social repression becomes unbearable, 10M Gr.
- Keep away from thy neighbour's property, 3F Dk; 4F Dk.
- Forgiveness, 106M US.
- The wicked are punished, 3F Dk; 108F US.
- Keeping one's property/wife, 108F US.
- Don't cheat your husband/wife, 110M US.

IV.1.2.6 Do You Think the Story Has a Moral?

- I think I answered that question before, 3F Dk; 4F Dk; 7F Dk; 9F Gr; 103F US; 111M Aus

No:
- 9F Gr.

Yes, namely
- Adultery is punished, 5F Dk.
- Infidelity doesn't pay, 105F US; 107F US.
- Don't covet your neighbour's wife, 6F Dk.
- Punishment for wickedness? 108F US.
- Beating the (social) upperdog (who is probably only a social climber) - 2F Dk (the reader refers to the steward).
- Don't cheat others, 8M Gr.
- Justice wins (even though I do not sympathise with Per), 1M Welsh.
- Don't steal anything from anybody else, 104F US.
- Forgiveness, 106M US.
- Get a witch, i.e. get some faith in yourself when in trouble, 110M US.

IV.1.2.7 Miscellaneous Comments on Per Smed

- The story is Scandinavian. And it is about sex - it is not I who is reading sex into it, 1M Dk.
- A typical, Danish story, 2F Dk; 6F Dk.
- The old woman has a strange role, she is omniscient, 8M Gr.
- In some respects it seems to be an old story, but in others it isn't, 109M US.
- It is easier to read than The Barking Ones, 111M Aus.

IV.2 THE BARKING ONES

IV.2.1 Comments During the Reading

Text Statements (edited)

Page 1 - THE BARKING ONES

Title:
- Good/Interesting title, 102F US; 107F US; 108F US.

Once upon a time:
- Seems like a fairytale, 1M Dk; 103F Cdn; 105M US; 108F US; 109M US.

The husband beats up his wife
- Surprising, 101M Welsh.
- I would feel bad about this if I read this to childen, 104F US.
- I like the wife/dislike the husband, 103F Cdn; 109M US.
- Violent, 107F US.
- Wife abuse, 108F US.
- This is serious, 110M US.

Solitude of the mountains
- Modernistic, 8M Gr.
- Reminds me of Greenland, 8M Gr.
- This could mean anything, 107F US.
- She is smart enough to run away, 108F US.

Large house
- Association to Freudian psychology lessons, 1M Dk.
- She must be deep in the woods when she finds this house, 108F US.

11. 6-8: Sniffing bearskin
- I am lost/confused/must re-read this, 1M Dk; 5F Dk; 103F Cdn; 106M US.
- It seems as if she is hallucinating/imagining something. 5F Dk; 107F US.
- The bearskin is alive, 6F Dk; 9F Gr; 102F US; 103F Cdn; 104F US; 105M US; 108F US; 109M US.
- The story is Greenlandic, 10M Gr.

Bear with human form
(Comments on oddness are listed above)
- Is it a bear or a human being, 3F Dk.
- I believe the bear and the human are one and the same, 9F Gr.
- Bizarre: a bear with a human form, 108F US.

A seal in its mouth:
- This must be a polar bear, 3F Dk.
- How do you get on seal in the mountains? 4F Dk; 103 Cdn; 109M US; it fits in if we are in Greenland, 5F Dk.
- Why cannot it carry the seal when it has a human form, 103F Cdn.
- If it is human it cannot carry a seal, 102F US.
- If it has human form it has hands and does not have to use its mouth, 104F US.

Flense
- Unfamiliar word, 101M Welsh; 107F US.
- I guess it means 'wash' or 'clean', 105M US.
- Uncommon word which the other readers will not know, 111M Aus.

As a human the woman would not eat blubber
- I like seal, 8M Gr.
- It sounds all wrong to me that she does not eat blubber, 9F Gr.
- Eating blubber: we are up North. Not appetising, 108F US.

Eating like humans - cooking the food.
- Funny way of mixing together humans and animals, 2F Dk.
- The bear mother wants her children to eat as humans, 6F Dk.
- Disgusting, 101M Welsh.

Gall
- Gall is odd, 4F Dk.
- Gall cannot last forever, 7F Dk; 9F Gr.
- Gall is strange for a fuel, 8M Gr.
- Gall is something bears use, 102F US.
- What is gall? 103F Cdn; 104F US; 105M US; 109M US.
- Does it cut itself up? 107F US.

<u>Page 2 - THE BARKING ONES</u>

"Don't you tell about my children"
- It's odd with 'children', 4F Dk, why not 'cubs'? 105M US.
- Do they look human, too? 102F US.
- There must be some reason why, 2F Dk.
- The woman must keep it a secret, 108F US.

Sleeping platform:
- It is a (primitive) bunk, 107F US; 103 Cdn.

Delouse
- (Laughter), 4F Dk.
- Primitive way of living, 5F Dk.
- This is typical of Greenland, 6F Dk.
- Strange/I don't understand it etc., 101M Welsh; 102F US; 104F US (guess: seduce), 106M US; 107F US.
- Strange ruse to use in order to whisper, 109M US.
- I would never ask my wife that question, 110M US.
- Archaic word: lice are uncommon, 111M Aus.

The men rushed...
- Where did the men come from? 101 Welsh; 104F US; 107F US.
- Why poor creature? Who is speaking? 102F US; 103F Cdn.

She hides, and a bear comes, the old man.
- We know what will happen, 1M Dk; 108F US.
- She will be punished, 2F Dk.

Different paraphrases:

- She hides, 103F Cdn.
- The bear comes, 1M Dk.
- Why does it say "poor", 7F Dk; 103F Cdn; 102F US.
- Why does he give her away, 104F US; 108F US.

The attack on the woman: l. 21-24:
- She has a fur hood (why?), 102F US; 104F US; 107F US.
- This is gory/brutal/horrible, 1M Dk (=morbid humour) 4F Dk; 5F Dk; 102F US; 103F Cdn; 105M US; 106M US.
- She betrayed trust/This is justified, 107F US; 111M Aus.
- Reminds me of a Greenlandic tale with similar features, 9F Gr.
- Too violent for children, 104F US; 110M US.

Page 3 - THE BARKING ONES

Dogs
- We are supposed to know them, 4F Dk; 103F Cdn; 105M US.
- That's the title, 107F US.

Playing football
- Funny, 4F Dk; 103F Cdn.
- Reminds me of my Greenlandic childhood, 9F Gr.
- Grim, 107F US.

Constellation of "The Barking Ones"
- It's an explanation, 1M Dk.
- It's a(n explanatory) myth, 2F Dk; 5F Dk; 6F Dk; 108F US; 111M Aus.
- I wonder if this is "The Big Dipper", 103F Cdn.
- The Barking Ones explains the title, 107F US.

The bear kills the cubs:
- Brutal, 4F Dk.
- A harsh culture where off-spring is killed, 6F Dk.
- Why did she kill them, 103F Cdn; 104F US; 105M US; 107F US.
- She might have hidden them, 104F US.

The Ending
- This is not a fairytale, 107F US.
- The story is about a constellation, 2F Dk; 10M Gr; 101M Welsh.
- A brutal story, 109M US.
- An Eskimo/Greenlandic story, 5F Dk; 108F US.
- Children might be scared, 6F Dk; 9F Dk.
- Odd/strange/weird, 2F Dk; 7F Dk; 8M Gr; 103F Cdn.
- Funny ending, 2F Dk.
- I expected another ending, 1M Dk; 105M US.
- Trust broken, 7F Dk.
- No explanation, 7F Dk.
- Man and nature is one, 8M Gr.
- One should do as told, 9F Gr.
- The woman is a traitor, 10M Gr.
- Don't betray others, 101M Welsh.

IV.2.2 ANSWERS TO QUESTIONS AFTER READING THE BARKING ONES

IV.2.2.1 Did You Like the Story?

The answers to this particular question were often non-committal, which means that the subsequent bracketing of reasons for like and dislike may be inconsistent with the main answer ('yes' or 'no'). The problem is minor, as we are only concerned with reasons 'why', and not - at this stage - their significance for liking or disliking the story.

No:
- 3F Dk; 4F Dk; 7F Dk; 101M Welsh; 103F Cdn; 104F US; 105M US; 106M US; 107F US; 109M US; 110M US; 111M Aus.
- It is a waste of time to read it, 103F Cdn.
- It makes little/no sense, 101M Welsh; 103F Cdn; 104F US; 107F US.
- It is disjointed/mixed-up/a mess, 105M US.
- It has an odd/poor ending, 107F US.
- It is silly, 7F Dk.
- It is stylistically odd, 111M Aus.
- It's views on women are disgusting, 3F Dk.
- A folktale, 4F dk.
- It is harsh/brutal/cruel, 4F Dk; 104F US; 106M US.
- It is weird, 109M US.

Yes:
- 1M Dk; 8M Gr; 10M Gr; 102F US; 103F Cdn; 108F US. Yes, in a way, 9F Gr.
- With a sense of humour, 1M Dk.
- An explanatory myth, 1M Dk.
- Because of my own background/stories I know, 8M Gr; 10M Gr.
- Entertaining, 102F US.
- So unrealistic that it cannot scare childrem, 6F Dk.
- Because it is from another culture, 108F US.
- Because I like myths, 1M Dk; 5F Dk.
- Nothing to identify with, 2F Dk.
- It shows man in nature, 8M Gr.
- It was thought-provoking, 9F Gr.

Indifferent
- Couldn't care less, and the like, 2F Dk; 6F Dk.

IV.2.2.2 Did You Find Anything Strange in the Story?

There is no point in making a larger breakdown in the answers. Generally speaking readers from the "Western world" would list a large number of features, or simply the whole story as strange.

No:
- 1M Dk; 8M Gr; 10M Gr; 108F US; 111M Aus.
- Not to begin with, 1M Dk.
- Only some stylistic expressions, 8M Gr.
- The woman has to run away, 9F Gr.

- As a bear can transform itself into a human, 10M Gr.
- Everything is part of the story, 108F US.
- Not if you know in advance (which I did not) that it is a myth, 111M Aus.

Yes:
- 2F Dk; 3F Dk; 4F Dk; 5F Dk; 7F Dk; 101M Welsh; 102F US; 103F Cdn; 104F US; 105M US; 106M US; 107F US; 109M US; 110M US.

Features mentioned as strange:
- The whole development of the story is difficult to follow, 1M Dk; 107F US.
- The killing of the poor woman is too gory, 1M DK.
- There are no explanations, 1M Dk.
- There is some inherent logic which is hard to follow, 1M Dk.
- It is strange that bears and humans can talk, 3F Dk.
- There is no explanation why the man beats his wife, 2F Dk.
- There is no explanation why humans eat no blubber, 2F Dk.
- It does not follow that the dogs rise into the air, 3F Dk.
- It is odd that the bear lives in a house, 3F Dk.
- And the bear taking on human form is a female, but where is the male, 3F Dk.
- It is very brief, very much to the point, 1M Dk; 5F Dk.
- There is no explanation why the bear takes on human form, 7F Dk.
- The wife beating, 101M Welsh.
- The bear and the bearskin,101M Welsh; 105M US; 106M US.
- The sleeping platforms, 101M Welsh; 103F Cdn.
- The gory description of kicking the wife's head, 102F US.
- The humans did not sound human, 102 Cdn.
- The de-lousing, 103F Cdn; 106M US; 110M US.
- As the dogs were mentioned only briefly, the title was wrong, 104F US.
- How did the dogs fit in? 105M US.
- When the bear ripped her head off, 106M US; 109M US.
- The talking bears, 110M US.
- That the dogs turn into a constellation in the end, 110M US.

IV.2.2.3 What Did You Think of the Characters?

(Paraphrases of the actions are disregarded).
- There are no characters/The characters are not developed.
- There are no real characters etc., 1M Dk; 3F Dk; 7F Dk; 102F US; 103F US; 105M Welsh; 107F US; 111M Aus.
- The story is only about fear, 2F Dk.
- They act without motive, 103F US.

Elements:
- The relation between bears and humans, 1M Dk; 8M Gr, there is a confused relationship, 9F Gr.

Individuals:

The bears
- Are symbols of nature, 8M Gr.

The bear-mother
- I sympathise with/like her, 3F Dk; 10M Gr.

The bear
- Is human, 1M Dk.
- Has human feelings, 6F Dk; 104F US.
- Is the protagonist, 106M Dk.
- The killer-bear is cruel, 4F Dk.
- Acts unnatural in killing her cubs, 104F US; 109M US.

The cubs
- I like them most, 6F Dk.

The woman
- I dislike her, 10M Gr.
- Is dumb, 4F Dk.
- Is intensely human, she is curious and betrays a secret, 5F Dk.
- Is a traitor, 10M Gr.
- Gets her deserts, 108F US.

The man
- Is a real man, 4F Dk.
- Is of a fiery temper, 106M Dk.

The men
- Appear to be greedy of what they want, 104F US.

Humans are the
- Negative elements, 8M Gr.
- Not very human, 110M US.

IV.2.2.4 Do You Think Any of the Things are Symbolic?

Some readers were obviously groping for something to say. Answers like "There are, but I do not know of what", (2F Dk) are disregarded.

I think I have answered the question: 9F Gr.

No/Not really
- 2F Dk; 3F Dk; 4F Dk; 5F Dk; 6F Dk; 7F Dk; 10M Gr; 103F Dk; 107F US; 109M US.
- Possibly/Yes, without further specification, 105M US (esp. if one knows its place of origin), 106M US.

Yes:
- 1M Dk; 8M Gr; 102F US; 104F US; 110F US.
- The animals keep peace in between themselves and are revenged, 1M Dk.
- Animal features in man/?/, 102F US.
- Temptation (represented by the bearskin's invitation and

the whisper to the husband), 104F US.
- The broken promise revenged (The head with the tongue torn off), 110M US.
- It is a myth, 10M Gr.

IV.2.2.5 What is the Deeper Meaning?

No/None/No answer/answered previously/non-committal, 3F Dk; 7F Dk; 101M Welsh; 107F US; 111M Aus.

Yes:
- Keep a secret/promise/confidences, 9F Gr; 105M US; 109M Dk.
- Don't you betray (friends etc.), 6F Dk.
- Don't trust anybody, 4F Dk; 102F US.
- A statement on lying, 103F Cdn; 110M US.
- An attempt to explain natural phenomena, 2F Dk; 6F Dk; 10M Gr; 108F US; 109M US.
- The cowardice and frailty of mankind/womankind, 1M Dk.
- People (symbolised by the mother bear) want to be left in peace, 106M US.
- Respect of animals shown by a primitive society, 5F Dk.
- The change of a human being into a beast, 6F Dk.
- The story comes from a harsh society or is made up for test purposes, 109M US.

IV.2.2.6 Do You Think the Story Has a Moral?

No:
- 1M Dk; 2F Dk; 6F Dk; 7F Dk.

Yes:
- Don't betray others, 3F Dk.
- Don't lie, 10M Gr; 110M US.
- Keep secrets/your word, 10M Gr; 104F US; 105M US; 108F US; 109M US.
- Don't trust others, 4F Dk.
- Punishment for not keeping promises/words, 3F Dk; 5F Dk; 9F Gr; 10M Gr; 103F Cdn; 105M US; 106M US; 107F US; 111M Aus.
- Humanity is doomed and negative in relation to nature, 8M Gr.
- Trust in general, 107F US.

IV.2.2.7 Miscellaneous Comments on The Barking Ones

- It is just as if there are certain things we ought to know about such as the culture from which this story comes, things about the bears etc., 5F Dk.
- I would like to read more of it, if there is any more, 9F Gr.
- There is no cohesion in the story. The ending seems to be tacked on, 109M US.
- I feel that for the rest of the day it is going to haunt

me, 110M US.

IV.3 THE GOLDEN APPLE

IV.3.1 Comments During the Reading

Text Statements (edited).

Page 1 - THE GOLDEN APPLE

The Title
- There are gold apples in folktales and mythology, 1M Dk.

Once upon a time
- Fairytale-style, 2F Dk; 2F Dk; 4F Dk; 101M Welsh; 103F Cdn; 108F US; 109M US; 110M US.
- Association to Snoopy, 111M Aus.
- A children's story, 110M US.

The coffee-house
- This may be Turkish, 4F Dk.
- Not a regular fairytale, 108F US.
- Non-Danish setting, 107F US.
- Makes one think of intellectuals in Paris or Vienna, 109M US.

Bitches
- Does not fit with the beginning, 6F Dk.
- This stands out, 7F Dk.
- I don't understand the word, 10M Dk.
- It's a translation from American, viz, 'son of a bitch' 7F Dk.
- This is derogatory, 102F US.
- He must know something about the girls, 103F Cdn.
- It is an insult, 105M US; 107F US.
- Humorous, regular fairytale, 108F US.
- Not a regular fairytale, 109M US.

(Also noted by 111M Aus; 104F US).

Ashamed
- Of his daughters or of the man? 107M US.
- A fantastic reaction: an eastern setting, 109M US.
- Why is he stuck dumb with shame? 111M Aus.

Brooding and the daughters
- Same pattern, 2F Dk.
- The girl hopes to get married, 6F Dk; 103F Cdn.
- Odd that she does not object to "bitch", 106M US.
- Strange that he should 'not brood', 110M US.
- The daughter is right: why worry, 111M Aus.
- Also noted by, 2F Dk; 107F US; 108F US.

The other daughters (to line 25)
- The real problem is marriage, 1M Dk.
- The girls are bitches because they worry him with questions, 104F US.

- He has no reason to brood for they are not asked in marriage, 109M US.
- Perhaps marriage is different in that part of the world, 107F US.
- He is dumb to be insulted repeatedly, 103F Cdn; 105M US, and not to ask why the girls are bitches, 103F Cdn.

Page 2 - THE GOLDEN APPLE

Top:
- The youngest is always the one to give advice, etc., 1M Dk; 103F Cdn; 108F US; 109M US.

"Curs"
- Unfamiliar word, 102F US; 104F US; 105M US; 106M US; 107F US; 110M US.
- The curs shall marry the bitches, 9F Dk.
- Curs connect with bitches, i.e. male, Vs. female, 109M US.

Stealing the golden apple from Beyouglu's pocket
- Something new: to steal an apple, 2F Dk.
- What's this nonsense about stealing, 5F Dk.
- Funny way of making him shut up, 7F Dk.
- We get an explanation about this apple, 10M Dk.
- We do not know Beyoglu and his golden apple, 103F Cdn; 104F US; 105M US; 111M Aus.
- Surprising. What has this got to do with the story? 107F Cdn.
- Now we know what the story is about, 108F US.
- Golden apples may be symbolic, 109M US; 102F US; 103F Cdn.
- Beyoglu may be a religious figure or a ruler, 109M US.

The girls suggests the bet
- The young girl is courageous, 1M Dk.
- His daughters must know something he does not, 2F Dk.
- The daughter knows where the apple is, 107F US.
- The young girl will be the protagonist, 108F US.

Allah
- They believe in Allah in that country, 1M Dk.
- This is Arabic/Islamic/Persian, 3F Dk; 8M Gr; 10M Gr; 105M Gr; 109M US; 110M US; 111M Aus.
- Not European, 5F Dk; 7F Dk.
- Allah is introduced, 4F Dk.
- "The help of Allah": surprising, 101M Welsh; 106M US.

The quarrel
- The fathers' quarrel is fun, 108F US.
- Quarrels are common in fairytales, 6F Dk.
- This must be important, since they go on, 2F Dk.

Page 3 - THE GOLDEN APPLE

Judges
- Odd that personal quarrels/theft are taken to judges, 107F

US; 109M US.

The youngest girl/boy
- The girl is the one with the initiative, 6F Dk.
- The girl must be the heroine, 10M Gr.
- Why always the youngest ones? 103F Cdn; in contests, 1M Dk.

The disguise
- The quest must be serious, 108F US.
- She must be disguised to accomplish something special, 103F Cdn.
- All know she is a girl, 104F US,

Ali
- Funny that they get names, 2F Dk.
- Why is this done? 106M US.

The boy would answer for the girl
- He may get her pregnant, 105M US.
- He might hurt the girl by accident, 1M Dk.
- Unfair, she must take her chance, 102F US.
- this is contradictory in a contest, 103F Cdn.
- Why? 109M US; 110M US.
- It must be significant that the boy is, at a time, responsible for her, and must steal the apple, 111M Aus.

Ali Sagdik
- This is foreign, 4F Dk.
- This story is definitely old, 8M Gr.
- This must be symbolic, 102F US.
- This must be significant, 103F Cdn.
- Where does he get the name from? 104F US.

River (etc.)
- Of course they will go on, 2F Dk.
- Something symbolic they must cross, 5F Dk; 109M US.
- Typical obstacle, 6F Dk.

Call of nature (l. 17) answer (19)
- Strange, she might be listening to trees, 102F US.
- Old-fashioned expression, 107F US.
- Sounds funny/slangish/modern, 108F US; 109M US.

(Also noted by 103F Cdn; 105M US).

The girl blindfolds the horse, etc.
- Bright girl, 1M Dk; 5F Dk; 6F Dk; 103F Cdn; 104F US; 108F US; 110M US.
- What will happen to the boy? 5F Dk.
- The boy leaves her and shirks his duty, 103F Cdn.
- Does she plan to get rid of the boy? 104F US.
- She did it to get rid of the boy, 108F US.

The boy remains:
- The boy is not intelligent, 109M US.
- How will the boy react, 108F US.

- Will he get the same idea? 103F Cdn.

Page 4 - THE GOLDEN APPLE

The boy beats the animal to death
- He is stupid, 2F Dk; 5F Dk; 109M US.
- He might ask her how she did it, 7F Dk.
- Cruelty is not unknown in fairytales, 6F Dk.
- Cruelty to animals, 10M Gr; 103F Cdn; 104F US; 105M US.
- This is not fairytale-stuff, 101M Welsh; 107F US; 109M US.
- He does not really beat the horse to death, 102F US.

Carries his saddle home
- He is too lazy to walk, 2F Dk.
- Why does he take the saddle off the horse? 102F US.
- It is not that expensive, 103F Cdn.
- Why does he put it on his back, 105M US.
- And now he must walk home, 107F US.
- A good horseman who carries his saddle home, 111M Aus.

An old woman:
- The old woman of the story, 103F Cdn; 109M US.
- How does she know Allah will reward her? 104F US.
- Allah is mentioned, 102F US; 107F US.

The old woman gave her yeast and a dog
- A helper, 1M Dk; 4F Dk; 6F Dk; 9F Gr; 108F US.
- I wonder why people believe these old women, 103F Cdn.

Beyoglu
- The old woman seems to know who Beyoglu is, 106M US.
- We still do not know who he is, 110M US.

Yeast
- Why yeast? 5F Dk; unusual, 6F Dk; 9F Dk.
- Yeast is something common which becomes symbolic, 2F Dk.
- Is she to make bread? 107F US.
- The yeast will become important later, 109M US.
- What is it meant to unlock for her? 103 Cdn.
- Association to computer game, 103F Cdn.

Dog
- She probably loses sight of it and then something terrible happens, or it can do something special, 5F Dk.
- The dog will also become important later on, 109M US.

Waters will part (l. 20)
- This is reminiscent of the Bible, 10M Dk; 105M US.
- Like Moses going to the Promised Land, but the idea does not apply here, 109M US.
- Like Moses, she is going to a Promised Land, i.e. Beyoglu's, 104F US.
- The yeast must be a strong variety, 107F US.

The waters part (l. 26)
- Incredible that the waters part, 5F Dk.

- A real fairytale with waters that part, 4F Dk.

Castle
- All of a sudden, 2F Dk.
- A contrast to the coffee-house, 108F US.

Beyoglu
- Is he human? 103F Cdn; 109M US.
- He is human as she reacts normally, 109M US.
- I wonder if it is a man or a woman, 5F Dk.

Page 5 - THE GOLDEN APPLE

Stripling
- Funny word, 102F US; 104F US.
- She seems to change sex, 10F Dk; 102F US.
- Oh, yes, she is dressed as a boy, 103 Cdn; 102F US; 105M US.

Top of page
- Falling in love, noted, 6F Dk; 103F Cdn; 108F US; 107F US.

Finding out whether Ali is a girl or a boy
- I have seen no similarly liberal treatment of old men's lust for young people, 1M Dk.
- Comments on latent/potential homosexuality, 2F Dk; 9F Dk; 102F US; 103F Cdn; 109M US.
- Realisation by now or lines above that Beyoglu is a boy/ not a monster, 103F Cdn; 104F US; 108F US.

Rose petals
- Association to "The Princess on the Pea", 4F Dk; 5F Dk; 10M Dk; 103F Cdn.
- Prejudices about girls, 5F Dk; 102F US; 109M US.
- I never heard of it, 105F US; 106M US; 107F US.
- The story has its own laws, 106M US; 107F US; 109M US.

The dog could talk
- Odd about talking, 2F Dk; 101M Welsh; 106M US; 109M US.
- Nice dog, 4F Dk.
- Fairytale bit about the dog, 6F Dk.
- How convenient, 103F Cdn.
- How did it overhear the conversation? 104F US.
- Now we know why the dog must not leave her, 108F US.

She smoked all night:
- Funny/incredible/unexpected etc., 2F Dk; 3F Dk; 5F Dk; 104F US; 108F US.
- Not feminine/in fairytales, 6F Dk; 7F Dk; 102F US.
- Out of character, 101M Welsh.
- I thought she was very small, 104F US.
- She may not be so pure after all, 103F Cdn.
- This is anachronistic, 108F US.
- Why doesn't she feel lousy the next day? 110M US.

Page 6 - THE GOLDEN APPLE

Beyoglu persists (top l. 1-3)
- He has had proof, but persists, 9F Dk; 103F Cdn; 104F US; 108F US.
- Why does he go on? 109M US.
- Beyoglu needs his mama, 106M US (ironical).

'Ali' likes finery:
- Disgusting, 1M Dk.
- Prejudices about girls, 2F Dk; 4F Dk; 108F US; 109M US.
- Beyoglu's mother has a sugary view of girls, 103 Cdn.

Breaks a front tooth
- She takes it casually, 2F Dk; 109M US; 111M Aus.
- Somewhat brutal, 4F Dk; 5F Dk; 103F Cdn.
- Funny solution with pearl, 5F Dk.
- Her family must be wealthy, 109M US.
- What will the pearl be used for? 5F Dk.
- He really knocks a tooth out, 6F Dk, in fun!, 7F Dk; 102F US; 107F US.
- Where did she get the pearl from, 104F Cdn.
- He is mean, 108F US.
- It is hard to knock out a tooth, 109M US.

She/He (changing pronouns)
- Noted: 6F Dk; 103F Cdn; 104F US.

'Ali' gets a knife
- She "proves" that she is a boy, 1M Dk.
- She gets a weapon, 1M Dk.
- This must be symbolic, 105M US.
- Was she told by the dog or what? 110M US.

Bath house
- What will she think up? 5F Dk.
- The last test, 6F Dk.
- Undressing is the way to find out, 103F Cdn; 106M US.
- This surpasses everything, 108F US.
- He is hard to convince despite two tests, 1M Dk; 5F Dk; 108F US; 111M Aus.

<u>Page 7 - THE GOLDEN APPLE</u>

Arrival at the bath house
- Smart girl, 4F Dk.
- She has a plan, 108F US.
- The buttonholes tight: how did she get the coat on in the first place? 107F US.

She takes the apple
- She got the apple, 5F Dk; 6F Dk; 103F Cdn; 104F US; 108F US; 109M US.
- As if by accident, 5F Dk.
- She accomplished her task, 6F Dk; 108F US.
- But how did she know where the apple was? 104F US.
- It must be uncomfortable to have it in the pocket, 109M US.

Sent a message/home, Reception by band
- This is alien, 4F Dk.
- Message/bands sound anachronistic/from different periods, 104F US; 107F US; 111M Aus.

Spat at the other man
- Spitting is unsual, 6F Dk.
- Spit, did they all do that? 102F US.
- What has he done? 105M US, poor guy, 109M US.
- The looser really looses, 108F US.
- Mean: it is not his fault that his son is stupid, 103F Cdn.

Reward
- The winner really wins, 108F US.
- She should have got the reward, 107F US.
- The "Ending" with the rich father of the six daughter, 108F US; 107F US.

We have offended him:
- Funny that he feels so, 1M Dk.
- He is stupid and does not realise he has been fooled, 102F US.

The note
- He finds a/the note, 103F Cdn; 108F US; 106M US.
- So he did not wait in vain, he's got to find her, 106M US.

Page 8 - THE GOLDEN APPLE

The verses
- Perhaps he feels embarrassed, 1M Dk.
- The verses leave the initiative to him, 2F Dk.
- It sounds like a riddle, 5F Dk; 103F Cdn.
- Why does she say she is a maiden? 104F US,
- Now he knows she is a girl, 107F US.
- I interpret this as a message that she fell in love with him, 109M US.

The address
- So now he gets her address, 5F Dk; 102F US; 109M US.
- Why does she leave her address? 104F US; 108F US.
- It is as if she liked him, but she stole the apple, 108F US.
- She may like him, 103F Cdn.

His mother
- He tells his mother everything, 5F Dk.
- Unbelievably dependent on her, 105M US.

The sorceress and the doves
(Noted: 2F Dk.)
- The sorceress highlights the anachronistic features, 108F US; 104F US.
- Doves represent peace, so they must not be delivered by a sorceress, 103F Cdn.

- Doves represent love, 109M US.

The water jar
- Something in the culture, 5F Dk.
- How does that serve for transport? 102F US.
- Surprising, 104F US.
- Strange, 106M US; 109M US.
- It's magic, 105M US; 107F US.
- I expected a broomstick, 107 US.

Girls laugh a lot
- Another stereotype about girls, 2F Dk; 108F US; 109M US.

The test
- Funny the way they reveal things about one another all the time, 1M Dk.
- Reminds one of 'Cinderella', 7F Dk; 107F US.
- They must laugh so that she can see the pearl, 2F Dk; 103F Cdn; 108F US.
- I wonder how that pearl stays in place, 104F US.

<u>Page 9 - THE GOLDEN APPLE</u>

Not feed them at the same time
- A strange order, 1M Dk; 104F US; 107F US; 108F US; 109M US.
- Somebody wil feed them, and something will happen, 103F Cdn.
- A foreboding that she'll do it, 110M US.
- All through the story there have been rules which must not be broken, 5F Dk.

Forty days
(Also noted by: 2F Dk; 103F Cdn; 106M US).
- Arabian Nights, 105M US.
- Jesus in the desert: this seems religious, 109M US.

Priests
- Wrong word, 105M US.
- He is smart, 107F US.

Forty
(Also noted by: 2F Dk; 8M Gr; 103F Cdn.)
- Forty in order to make up for the days she fed the doves separately, 109M US.

Their hearts' desire:
- We have not been told she wanted to marry him, 5F Dk; 6F Dk; 102F US.
- She wanted to marry Beyoglu, 1M Dk.
- Well, she left her address, 108F US.

Shop
- Funny/change of style/weird/unexpected, etc., 6F Dk; 9F Dk; 102F US; 105M US; 106M US; 107F US; 109M US.
- They must be wealthy when they live in a castle, 103 Cdn

IV.3.2 ANSWERS TO QUESTIONS AF READING "THE GOLDEN APPLE".

III.3.2.1 Did You Like the Story?

No/Indifferent/So-so, 5F Dk; 101M Welsh; 111M Aus.
- The fact that she succumbs in the end, 5F Dk.
- It was long, 8M Gr.
- It is a fairytale, 111M Aus.

Yes:
- As a typical fairytale/folktale, 1M Dk; 6F Dk; 9F Gr; 10M Gr; 105M US.
- Happy ending, 6F Dk; 103F Cdn.
- With mystical elements/new twists, 2F Dk.
- But it is odd that the highly intelligent girl succumbs in the end, 3F Dk.
- There is action, 4F Dk.
- Cute, 6F Dk; 9F Gr; 102F US.
- Entertaining/Enjoyable/Amusing with twists, 7F Dk; 102F US; 104F US;
- Interesting with the clever girl and the stupid boy, 103F Cdn; 110M US.
- A folktale/fairytale with modern features, 108F US.
- Love and romance, 109M US.

IV.3.2.2 Did You Find Anything Strange in the Story?

No/None/Nothing, 4F Dk; 7F Dk; 9F Gr; 103F Cdn.

Yes:
In general:
- The story is completely incomprehensible, 8M Gr.
- The strange features are not strange for a fairytale/ folktale, 5F Dk.
- Not for one from another culture, 6F Dk; 10M Gr; 105M US; 106M US.
- There are unexpected changes, 101M Welsh.
- The modern language in an old story, 1M Dk.

Elements:
- The wise girl who is the protagonist, 3F Dk; 109M US.
- Her use of disguise, 105F US; 106M US; 107F US.
- The jar, 3F Dk; 106M US; 107F US.
- The pidgeons who can carry the girl, 3F Dk.
- Smoking, 102F US.
- The apple, 105M US; 107F US.
- The sorceress, 107F US.
- Lots of unexplained things (Ali Sagdik, six bitches, the dog), 110M US.

IV.3.2.3 What Did You Think of the Characters?

1. They are not developed, stereotypes, superficial, typical of

folktales/fairytales: 6F Dk; 9F Gr; 101M Welsh; 102F US; 105M US; 106M US; 107F US; 108F US; 111M Aus.

2. Individuals

The men
- All the men are weak, 7F Dk.
- The two fathers are greedy and selfish, 10M Gr.

The girl's farther
- Is out of his wits, 4F Dk.
- Seems proud and greedy, 104F US.

The youngest boy (the competitor)
- Impetuous, 111M Aus.
- A weakling, 3F Dk.

The girl
- I like her/sympathise with her, 3F Dk; 103F Cdn; 109M US.
- Is clever/intelligent/sly, 3F Dk; 4F Dk; 5F Dk; 7F Dk; 109M US.
- Is the protagonist, 8M Gr; 9F Gr.

Beyoglu
- I like him/sympathise with him, 3F Dk.
- Is patient, 3F dk.
- I would have liked to know more about him, 103F Cdn.
- Is essentially good, 10M Gr.
- Is a strange character, 4F Dk.
- Needs his mother for help, 107F US.

Miscellaneous
- It is a family feud, 1M Dk.
- The story contains several plots, 1M Dk.
- Romance and love, 1M Dk.

Relations between characters
- In the beginning the girl outsmarts the others, only to be won in the end, 3F Dk (a disappointment: 3F Dk); 5F Dk; 10M Gr.

IV.3.2.4 Do You Think The Story Has a Symbolic Meaning?

No:
- 1M Dk; 10M Gr; 101M Welsh.
- Unspecified, 2F Dk.

Yes:
- Homosexuality, 102F US; 103F Cdn.
- The six bithes, 102F US.
- Virginity, 7F Dk; she is untouched/chaste, 110M US.
- The disguise, 105M US (in stories from that part of the world), 106M US.
- The name of "Ali Sagdik" if one knew Arabic, 111M Aus.
- The (events at the) bridge, 5F Dk; 106M US; 109M US.
- The rose petals, 107F US.

- of innocence, 4F Dk.
- rose petals connect with women, 6F Dk.
- of marriage, 108F US.

- The waters, 104F US.
- The yeast, 104F US; 106M US; 108F US; is in comprehensible, 111M Aus.

The golden apple
- a treasure, something essential, 6F Dk.
- a striving for happiness, 8M Gr.
- a go-between for the girl and Beyoglu, 105M US; 107F US.
- his heart, 110M US.
- it is mythological, 108F US.
- it is biblical (Adam and Eve), 103F Cdn.

The doves
- Of love, 3F Dk; 6F Dk; 108F US, and peace, 3F Dk.
- Those who demand little (like the youngest daughter) are rewarded, 9F Gr.

IV.3.2.5 What Is the Deeper Meaning?

No/I don't know/Not really/Not that I can see, 2F Dk; 3F Dk; 10M Gr.

Yes, probably but I don't know what, etc., 104F US; 105M US; 107F US; 111M Aus.

Yes:
- True and pure love wins in the end, 1M Dk.
- One should get married, 1M Dk.
- By being clever and active one achieves one's goals, 1M Dk; 6F Dk; 8M Gr; 9F Gr; 102F US; 108F US.
- The girl gets her way, 4F Dk.
- In the end the menfolk are smartest, 5F Dk.
- There are feminist values/overtones, 103F Cdn; 110M US.
- You cannot hide your identity (your sex) indefinitely, 106M US.
- Do your duty (to your family) and you will be rewarded yourself, 109M US.

III.3.2.6 Do You Think the Story Has a Moral?

No/None/I don't know, 7F Dk; 9F Gr; 10M Gr; 101M Welsh; 103F Cdn; 104F US; 111M Aus.

I think I have answered the question etc., 8M Gr; 109M US.

Yes:
- Purity and confidence win in the end, 1M Dk.
- Love (her inner most wish) is are the motive power/omnipotent, 1M Dk; 2F Dk.
- It shows how to react to things in life, 2F Dk.

- Don't throw a stone if you live in a glass house, 3F Dk.
- One has to be smart, 4F Dk.
- No matter how smart the woman, the man wins in the end, 5F Dk.
- Unlike brooding intelligent activity and persistence get you the things you want (both for the girl and Beyoglu), 6F Dk; 105M US; 108F US.
- Things are not what they appear to be, 102F US.
- Happiness comes to you if you work long enough for it, 107 F US.
- Don't count females out, 110M US.

(Three readers (106M; 107F US; 110M US) considered the moral confused/contradictory).

IV.3.2.7 Miscellaneous Comments on The Golden Apple

1M Dk : (spontaneously compares the three tales). They are identical in narrative style and the use of the fairytale form. The Golden Apple stands out as the only story concerned with winning love.
4F : There are repetions, e.g. 6 sons/daughters, the tests etc.
5F Dk : it is much too long and boring.
6F Dk : it is a highly moral tale since they get married right away by priests.
107F US : I liked the story because it was different in some small ways from the usual fairytales.
108F US : A humorous story which would be fine for reading out loud.
109M US : The imagery with the apple was nice (unlike the whip in Per Smed's Whip).
110M US : We get a better sense of the main characters than in the other stories.
111M Aus : It is very narrative, with the right series of events leading to the end.

IV.4 QUESTIONS ASKED AT THE END OF THE INTERVIEW

IV.4.1 Are There Any of the Stories You Think You Know?

Danish Readers

1M: I recognise more features in Per than in the other two, e.g. "Take-hold".
2F: Possibly Per.
3F: Yes, Per.
4F: Yes, Per, and some things in Apple.
5F: None.
6F: None, but all contain recognisable features.
7F: Apple and Per contain fairytale elements.

Greenlandic Readers

8M: None.

9F: The Barking Ones reminds me of Greenlandic tales. And Per of a Hans Andersen tale.
10M: Yes, The Barking Ones contains recognisable features.

Speakers of English
101M Welsh : No.
102F US : All contain recognisable elements. I have read something about the making of constellations (i.e. The Barking Ones).
103 Cdn : Both Per and Apple contain familiar elements.
104F US : The pertegoy in Per reminds me of a childhood tale.
105M US : There are familiar elements: the 40 days in Apple and the three tasks in Per.
106M US : No.
107F US : No.
108F US : The pertegoy motif in Per.
109M US : No.
110M US : The Barking Ones reminds me of an Eskimo creation story I once read.
111M Aus : No.

Conclusion (Tentative): Familiarity connects vaguely with national background. English-speaking readers interviewed seem to have less "narrow" approach than others.

III.4.2 Which Story Do You Favour

Per Smed
101M Welsh., (and Apple) 107F.
2F : because it is traditional and Danish, and very funny.
105M US : because it comes up to one's expectations of fairytales.

Negative
3F Dk : Foolish idea with that pertegoy.
6F Dk : Pretty boring.

The Barking Ones:
1M : I would like to re-read it because I couldn't follow the narrative.
5F Dk : But with reservations - the least poor one, really.
8M Gr : Because it says something essential about man and nature.
10M Gr : Because it is an old myth.

Negative
5F Dk : It did not communicate anything to me.
111M Aus : I like it least.

The Golden Apple:
2F Dk; 103F Cdn; 106M US, (and Per) 107F US; 108F US; 109M US
3F Dk : Because of the action, the role of sexes is more

equal and it is more fun.
4F Dk : Because of the superior story.
9F Gr : It's nicer than the other two, with less cruelty.
104F US : Most amusing and with less violence.
110M US : It's most detailed, less superficial.

No negative features are mentioned

They are all the same: 6F Dk; 102F US.

IV.4.3 Do Any Stories Seem Alien or Foreign?

Per Smed
No readers pointed specifically to Per Smed as alien.

The Barking Ones
Elements
- In general, 1M Dk; 3F Dk; 4F Dk; 101M Welsh; 106M US; 108F US.
- The bears, 2F Dk.
- The seals, 2F Dk.
- The gory ending, 103F Cdn.
- Burning its gall, 107F US.
- Delousing, 108F US.

The Golden Apple
Elements
- In general, 3F Dk; 4F Dk; 6F Dk; 8M Gr; 9F Gr.
- An active girl, 2F Dk.
- Allah, 5F Dk; 107F US.
- The golden apple, 5F Dk.
- The bazaar, etc., 7F Dk.
- Ali, 107F US.

None of them Are Foreign
- They all remind me of other fairytales, 10M Gr.
- With nakedness, sex, and violence, they are not fairytales (for children), 102F US.

All of them Are Foreign
- With caste systems, castles and so on, 104F US.
- But "The Barking Ones" was most foreign, 106M US.
- In my cultural sense as an American, 109M US.
- None of them were typical American folktales, 110M US.
- They are all set in the past, 104F US; 110M US; 111M Aus.

IV.4.4 Do The Stories Have Things in Common

Yes
- From the oral tradition, 4F Dk.
- They are all pretty simply written, 110M US.
- They are all children's fairytale-like stories, 110M US.
- Fairytale like and imaginative plots, 3F Dk; 4F Dk.
- They are fairytales, 7F Dk; 10M Gr; 108F US; or fables

111M Aus.
- They are not fairytales, but works of fantasy intended for adults, 107F US.
- They all fool you by starting in a fairytalish way, 103F Cdn.
- Magic, 3F Dk.
- Supernatural features, 2F Dk.
- Strange figures, 2F Dk.
- They are all set in the past, 104F US.
- They want to teach a lesson, 110M US.
- There is a woman in the centre of all of them, 6F Dk.
- The man seems to be in control, 104F US.
- The conflict between man and woman, 106M US.
- A departure and a return, 2F Dk.
- All imply that one should follow requests/injunctions, 9F Gr.
- They all say "one person is in trouble", and tries to and gets some help. It works with Per and Apple, but not The Barking Ones, 109M US.
- They all have a deeper meaning and they are not naturalistic, 8M Gr.

Per and Apple have something in common
- Strange happenings, 5F Dk.
- The narratie style, 3F Dk; 1M Dk; 109M US.
- The tasks/the tests, 6F Dk.

The Barking Ones stands apart, 102F US.

No, nothing in common,
- Although they all starts like fairytales, 105F US.

IV.4.5 Was There Any of the Stories You Favoured/Enjoyed in Particular?

No: 4F Dk; 5F Dk (although Per was amusing)

Indifferent: 6F Dk; 7F Dk; 111M Aus.
They were all nice to read, but although I enjoy folktales, I would not really re-read any of these on my own, 1M Dk.

All of them: 2F Dk; 8M Gr; 9F Gr (?), 10M Gr; 110M US (but most The Golden Apple).

Per Smed: 101M Welsh; 103F Cdn; 105M US; 107F US (most), 109M US.

The Barking Ones: No readers mentioned it.

The Golden Apple: 3F Dk; 103F Cdn; 104F US; 107F US (second),108 F US; 109M US.

IV.4.6 Was There Any Stories You Did Not Like?

No: 2F Dk; 102F US; 108F US.
Not really/indifferent, 1M Dk; 6F Dk; 8M Gr; 10M Gr.

Per Smed's Whip: mentioned by no readers.

The Barking Ones: 3F Dk; 7F Dk; 103f US; 104F US; 109M US; 110M US (with modifications).
- Too brutal, 4F Dk; 9F Gr; 104F US; 106M US.
- Silly, 7F Dk.
- Too foreign, 105F US.
- No sense in the action, 106M US.
- Hard to follow, 107F US.

The Golden Apple:
- Liked it least, 5F Dk.
- Silly, 101 Welsh.

III.4.7 Miscellaneous Comments on the Three Stories at the End of the Interview (By questions 7 and 8).

- What is the purpose of the study? 1M Dk; 110M US.

1M Dk : It is immaterial, but striking that the language is modern and is written in a narrative, oral style.
There are no metaphors.

2F Dk : There is an enormous difference between Per and the other two stories in terms of familiarity.

3F Dk : I do not see why both men in Apple had to have six children since only one child was to accomplish something.

4F Dk : All stories were special in their own ways. Per is the most moral one.

7F Dk : The Barking Ones stands apart. It is just as if was meant to communicate something special.

8M Gr : Apple is concerned with happiness. My immediate impression is that Per is Danish, The Barking Ones an Eskimo legend, and Apple an Arabic tale.

9F Gr : I am happy that I had no preconceived ideas about the purposes of the interview.

101 Welsh : They are not really for children and not for adults either.

105M US : I enjoyed reading the stories, so don't get me wrong on The Barking Ones (which the reader had "disliked").

108F US : The characters had no names, and basically the

plot was the same, viz., a conflict between people. It is cyclical with an attempt to solve the problem. This problem solution is successful in Per and Apple, unsuccessful in The Barking Ones.
It was hard to comment out loud, because I had to read slower.

109M US : They are more blunt about the way they say things than the usual children's fairytale.

111M Aus : My pragmatic approach has probably made me a bad subject in the study. Ten years ago, I would have constructed elegant prose describing subtle nuances of literature.

V. CONCLUDING REMARKS

It must be stressed that we have aimed primarily at establishing the connection between the text and the readers' experiences in the part of "Folktale" we have described on the above pages.

We have operated from no established assumptions and readers have been free to comment on whatever they felt like.

In the framework of the project, the information will be supplemented with the statements from the so-called "essay-studies" which we shal describe in future paper 8, 9 and 10.

The fairly small number of readers involved means that we draw no wide-ranging conclusions. We find all the familiar components of the reading process here: the comments on words, and style, the readers' associations and background knowledge, the combination of textual elements, leading to rejections, to new awarenesses, to interpretations and to some extent, also to confusion. Yet we will not argue that the listed and edited statements represent "a typical reader response".

We can see how culturally bound phenomena, especially in The Barking Ones are unfamiliar to people without a particular cultural background, and how outsiders may find local customs repulsive. And similarly stories that fit into people's cultural backgrounds (this is the case especially with Per Smed), call for few comments on features that seem unfamiliar.

The evalutions of the stories seem to connect with culture as well, but as far as this is concerned, we must leave a closer examination to a more solid data collection.

As a pointer, however, the introspection interviews have served their purpose well.

VI. NOTES

1. As mentioned in Paper 4: 35, and 42, two such points were found.

In Apple, the expression "job" was substituted for "get shy" (p. 3,1.13) after three introspection studies.

In The Barking Ones, we realised that we must change the "bears" to "polar bears" in the whole story. This was done after the introspection study.

2. DIS is the acronym for Denmark's International Study Program at the University of Copenhagen. There are several hundred Americans on the programme each term.

3. It will be noted that we have waived the usual "+5" rule. The reasons are partly that the study would be supplemented with information from the "essay" studies, and the figure we usually get by the plus 5 rule is 12. The figure 10 in two languages should therefore be enough for pointers. In addition, fact that the directors of the project are getting older and hence "stick out" as teachers in interviews makes i preferable for us to step aside as quickly as possible, and to outline the procedure and set the number of participants to our assistants at an early stage.

4. In practice, the interviews made by CD were handwritten and checked against the tapes. The interviews by Chris Tinson and Birte Kristensen were primarily based on transcripts from the tapes, as their note-taking was less detailed.

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OVERVIEW OF "FOLKTALE" AS OF APRIL 1988

WORK COMPLETED

THE TEXTS

One Danish, one Greenlandic, and one Turkish story selected (1983-85): Papers no. 2 and 3.

Texts established in the "same" British-English and Danish version.

QUESTIONNAIRE ON THE READERS' BACKGROUNDS

Danish side:

First version tested out with 45 readers (1985)
Revision undertaken (1985).

English side:

First version tested out with 45 American readers (1985)
Revision undertaken (1985).
2nd version tested out with British, Indian, and Nigerian readers (1985-86)

EXPERIMENTAL STUDIES

a. Introspection studies (7 Danes, 3 Greenlanders, and 11 readers from the English-speaking world reporting on the stories) (1985-86).
Analysed 1987-88: The present : Paper 7.

b. Collection of essays from
c. 50 Danish readers
c. 50 British readers
c. 150 Indian readers
c. 80 Nigerian readers
writing on their responses to the stories (1985-86).

IN PROGRESS 1987/88
Analyses of
4a. Questionnaire on readers' backgrounds
4b. Essay studies:
The Danish tale,
The Greenlandic tale,
The Turkish tale.

IN PREPARATION (1988)
Questionnaire on
The Danish tale: Per Smed's Whip
The Greenlandic tale: The Barking Ones
The Turkish tale: The Golden Apple

IN THE PLANNING STAGE (1988/89)
Testing the questionnaire
- on the readers' backgrounds
- on the tales
Testing of the experimental set-up
The full-scale data-collection.

INTROSPEKTIONSUNDERSØGELSEN

(før læsning)

Læser nr. ___ Eng/Dk Sted _____ Dato _____ Kl. _____

Interviewer _____ Evt. tilstede _____

Båndoptager

Teksternes rækkefølge : Æble/Gø/Per - Æble/Per/Gø -

Per/Æble/Gø - Per/Gø/Æble - Gø/Per/Æble - Gø/Æble/Per

Tekstsprog : Dk Eng

Køn : mand ☐
kvinde ☐

Alder : ☐ år

Gymnasiast ☐ linie
Studerende ☐ fag. _____
Andet ☐ stillingsbetegnelse _____

Folktale 7:51
APPENDIX A

INTROSPECTION INVESTIGATION

(before reading)

Reader no. ____ Eng/dan Place _____ Date _____ Time _____

Interviewer _____ Other(s) present _____

Tape recorder

Order of texts: Æble/Gø/Per - Æble/Per/Gø -

Per/Æble/Gø - Per/Gø/Æble - Gø/Per/Æble - Gø/Æble/Per

Language of text : Dan Eng

Sex : male ☐
female ☐

Age : ☐☐ years

J. High School ☐ line _____
Student ☐ line _____
Other ☐ position _____

Other background information:

Folktale 7:52
APPENDIX B
INSTRUKTION

Vi er interesseret i at få noget at vide om, hvad forskellige mennesker oplever når de læser en historie.

Jeg vil derfor bede dig om at læse disse tre fortællinger, som om det var nogle du selv havde valgt.

Men samtidig vil jeg bede dig om - mens du læser fortællingerne - at sige noget om, hvad du oplever ved at læse fortællingerne, og hvilke indtryk de giver dig.

Det kan selvfølgelig aldrig blive en naturlig læsesituation, når du skal afbryde din egen læsning for at sige noget om den; men prøv alligevel at fortælle mig så meget om dine oplevelser og indtryk som muligt.

Hver gang du falder over noget vigtigt eller påfaldende i fortællingerne, må du sige det. Det kan f. eks. være noget særligt i handlingsforløbet, noget du finder mærkværdigt, noget du mener har en symbolsk betydning, noget der er vigtigt for forståelsen af fortællingen, noget vigtigt om personerne, noget du synes om - eller som mishager dig, noget du finder har almen betydning, osv.

Kort sagt, jeg vil gerne have noget at vide om alt, hvad der fanger din opmærksomhed i fortællingerne.

Du skal gøre det på den måde, at du standser op og siger mig, hvor du er kommet til; brug de linienumre, du ser i marginen, og læs stedet for mig. Fortæl mig så, hvilket indtryk dette sted har gjort på dig, eller hvad du ellers har af kommentarer af den art, jeg lige har nævnt.

Jeg vil gerne understrege, at der ikke er nogen rigtig løsning eller nogle bestemte synspunkter, som jeg på forhånd forventer, du kommer frem til. Det er alene din oplevelse og vurdering af fortællingerne, jeg vil høre noget om.

Har du nogle spørgsmål, inden vi starter?

Folktale 7:53

INSTRUCTION APPENDIX B

We are interested in getting to know something about what it is that different people experience while they are reading a story.

Accordingly, I should like you to read these three stories, as if you had chosen them on your own.

But at the same time - and while you are reading the stories - I want you to tell me what you experience in your reading of them and what impression they make on you.

Of course, it can never be a natural situation when you have to interrupt your reading to say something about it: but do try to tell me as much as possible about your experiences and impressions.

Every time you hit upon something important or striking in the stories you must tell about it. It may, for instance, be something special in the chain of events/the action, something you find strange, something you feel has a symbolic value/meaning, something which is important for understanding the story, something important about the characters, something you like, or which arouses your dislike, something you find has a general appeal, etc.

In brief, please comment on everything which catches your attention in the stories.

You should do it in the following manner: stop and tell me which part of the text you are at (use the figures in the margin for line reference), and read out the passage to me. Then tell me what impression this has made on you, or whatever other comments you have of the type I mentioned.

I would like to emphasize that there is no correct solution or special views which I, in advance, expect you to express. What I want to hear about is how you, and only you, experience and evaluate the stories.

Do you have any questions before we start?

Folktale 7:54

APPENDIX C

INTROSPEKTIONSUNDERSØGELSE

(efter læsning af den enkelte fortælling)

Læsernr. _____ Fortælling _____ Side _____

1. Kunne du lide fortællingen?
   (Hvorfor)

2. Synes du der er noget mærkeligt i fortællingen?
   (Hvilket)

3. Hvad synes du om personerne?

4. Er der ting i fortællingen du mener har en underforstået betydning?

5. Hvad opfatter du som den dybere mening i fortællingen?

6. Mener du historien har en morale?
   (Hvilken)

7. Har du andre kommentarer, som du gerne vil af med?

Folktale 7:55

APPENDIX C

INTROSPECTION INVESTIGATION

(after reading of each story)

Reader no. _____ Story _____ Page _____

1. Did you like the story?
   (why)

2. Do you find anything strange in the story?
   (what)

3. What do you think about the characters?

4. Do you think there are things in the story which have a symbolic meaning?

5. What do you consider the deeper meaning in the story?

6. Do you think the story has a moral?
   (what)

7. Do you have any other comments you would like to make?

Afslutningsspørgsmål

Folktale 7:56 APPENDIX D

(Spørgsmål til alle læsere efter de har læst alle tre fortællinger)

Læsernr. _____

1. Er der nogen af historierne, du mener du kender?
   Evt: hvilke(n)?

2, Er der en af historierne du foretrækker mere end de andre?
   Evt. hvorfor?

3. Er der nogen af fortællingerne, der forekommer dig fremmedartede?
   (Hvordan)

4. Synes du der er noget fælles ved dem?
   (Hvordan)

5. Var der nogen af historierne du syntes godt om?
   Hvilke?

6. Var der nogen af historierne du ikke syntes om?
   Hvilke:
   Hvorfor:

7. Er der ellers noget du har heftet dig ved?

8. Har du ellers nogen kommentarer, f. eks. om forsøget?

[Andre kommentarer, OBS der stilles ikke spørgsmål men noteres ned hvis læseren siger noget.]

Særlige træk som intervieweren har noteret sig.

Folktale 7:57 APPENDIX D

Final Questions

(Questions to all readers after they have completed their reading of all three stories)

Reader no. _____

1. Are there any of the stories you think you know?
   Which

2. Is there any one story you like more than the others?
   Which

3. Do any of the stories seem foreign or alien to you?
   How

4. Do you think they have anything in common?

5. Did you enjoy reading any of the stories?
   which

6. Were there any which you did not enjoy?

   which, why

7. Is there anything else about them which struck you?

8. Have you any further comments, for instance about this test?

(Other comments, NB no questions to be asked but note down anything the reader says)

Any other features which the interviewer has observed.

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